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ABSTRACT

This teacher's guide is designed to accompany two 15-minute color television programs dealing with the creative process involved in conceiving a composition. The programs are appropriate for junior high school string students and instrumental students in string methods courses at teacher training institutions. In the program, the composer explains how he designs the plan or blueprint that he follows. He make choices and establishes priorities and decides what materials and which techniques are best suited to achieve variety and continuity in the flow of the music. The conductor communicates the blueprint to the players and helps to achieve an efficient rehearsal and meaningful performance. Each lesson in the guide includes objectives, a dialogue digest, pre- and post-program activities, and a composer's letter containing background information and suggestions about how to make the players aware of their function within the whole ensemble. Activities involve students in listening to and discussing compositions, drawing charts, playing compositions, and sight-reading selections. (Author/RM)

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The Composer's Blueprint
A Teacher's Guide

written by

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with

Vaclav Nelhybel
The Composer

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CONTENTS

Introduction		5
About the Composer		7
Lesson 1:	ESPRESSIVO	(9)
	Composer's Letter	11
	Summary of Music Segments	14
	Activities	15
Lesson 2:	MARCATO	(19)
	Composer's Letter	21
	Summary of Music Segments	24
	Blueprint for MARCATO	25
	Activities	26
Publications for Strings or Orchestra by Vaclav Nelhybel		29
Collections (Works for Strings)		30
Some Publishers and Dealers of Chamber Music		31

INTRODUCTION

THE COMPOSER'S BLUEPRINT

Is two 15-minute color television programs produced by the Nebraska Department of Education ITV Services in cooperation with the Lincoln Public Schools and the University of Nebraska, Lincoln, and this teacher's guide.

The programs are appropriate for junior high school string students and instrumental students in string methods courses at teacher training institutions.

Vaclav Nelhybel, composer-conductor of the music, explains the creative process involved in conceiving a composition. The composer designs the plan or blueprint that he follows; he makes choices and establishes priorities; and he decides what materials and which techniques are best suited to achieve variety and continuity in the flow of the music. The conductor communicates the blueprint to the players and helps to achieve an efficient rehearsal and meaningful performance.

Each lesson in this guide includes objectives, a dialogue digest, pre- and post-program activities and a composer's letter containing background information and suggestions about how to make the players aware of their function within the whole ensemble. Key words are underscored in the digest.

ABOUT THE COMPOSER

Vaclav Nelhybel was born in Czechoslovakia in 1919. He studied composition and conducting at the Prague Conservatory of Music and musicology at the universities of Prague and Fribourg, Switzerland. He was affiliated with Radio Prague as composer and conductor while still a student in Prague. By 1948 he had become active in Swiss National Radio as composer-conductor. Since 1957 he has lived in New York City, become a U.S. citizen, and is now active as composer, conductor and lecturer. Since 1964, he had conducted his music and lectured at the invitation of universities in 48 states and has received two honorary doctorates in America.

Nelhybel has an impressive list of compositions. THE COCK AND THE HANGMAN, a ballet-opera, was first performed at the National Theatre in Prague in 1947. The opera titled A LEGEND was awarded the first prize by the Ravitch Music Foundation in New York in 1954. At the end of the war Nelhybel composed two ballets, FETES DE FEUX and IN THE SHADOW OF A LIME TREE, and the latter was awarded a prize at the 1947 International Festival of Music and Dance in Copenhagen. His SYMPHONY NO. 1 was given its first performance by the Prague Philharmonic; and other works have been introduced by such orchestras as the Vienna Symphony; Orchestra de la Suisse Romande, Geneva; the symphony and chamber groups of Radio Hilversum, Holland; Radio Lugano, Switzerland; Radio Vienna; and in the United States by the Cincinnati and Minneapolis Symphony Orchestras.

Nelhybel is an accomplished musician possessing diverse virtuso skills in traditional as well as contemporary musical techniques. As a composer, he strives for and achieves a unique blend of certain traditional and contemporary practices.

The most striking general characteristic of his music is its linear-modal orientation. Consequently, his cadences do not adhere to the modulatory usages of functional-harmony procedures so commonly followed in conventional music of an essentially vertical or chordal nature. His concern with the autonomy of melodic line leads to the second, and equally important, characteristic--that of movement and pulsation, or rhythm and meter. Separate lines often span many measures, interlacing one another in elaborate complementary rhythms and coinciding with punctuational emphasis at periodic intervals of the metric structure. The interplay between these dual aspects of motion and time, and their coordinated organization, results in a vigorous drive quite typical of Nelhybel's music. Add to these elements the tension generated by accumulations of dissonance, the increasing of textural densities, exploding dynamics and the massing of multi-hued sonic colors, and you have the kind of whirlwind propulsion of a well integrated "sound and fury."

At this stage in its evolution, Nelhybel's style seems to reflect the embodiment of a vast panchromatic system in which an intriguing variety of combinative principles is compatibly balanced. The unitive factor underlying all of this

is the strong sense for gravitational centers--points of resolutional focus upon which the mobile and prismatic superstructure is free to revolve. According to the composer, it is the sympathetic perception of and response to this "gravitational" element which creates the basis for rapport and communication between members of the whole participative circle: composer, performer and audience.

Vaclav Nelhybel is a synthesist who amalgamates the musical impulse of his time in his own expression. He chooses, discriminately, from among existing systems and integrates them into his own concepts and methods. He is a man fascinated with the joys of explorative involvement and the transmission of aesthetic excitement. His personal magnetic dynamism encompasses the entire range of human emotions--the common denominator through which his artistic expression carries its univeral appeal.

Lesson 1:

ESPRESSIVO

from

Music for Young Players And Singers

ABC Series No. 17

by

Vaclav Nelhybel

Published by J. Christopher Music Company (1977)

MUSIC FOR YOUNG PLAYERS AND SINGERS

ABC SERIES NO. 17

ESPRESSIVO for Strings

By Vaclav Nelhybel

Dear Director:

This letter contains some background information about the composition and suggestions about how to make the players aware of their function within the whole ensemble.

The title ESPRESSIVO describes the character of the music: an expressive flow of sounds with a great range of dynamics, from the initial pianissimo to the climactic fortissimo and back to the pianissimo of the coda. This implies: no separations between notes, the use of the whole bow in higher dynamics and scrupulous observation of all dynamic markings.

There are no bowing or other technical difficulties in this composition. The only problem lies in its chromaticism. For example: Violins II at the beginning: D-E-Eb; Violins I in measures 65-67: C#C-Bb-B natural; Cellos and Contrabasses at the beginning: G-C#Bb-B natural-C.

The most prominent composition device applied in the ESPRESSIVO is the use of "ground bass" technique (as in a chaconne). Play measures 1-16 and 17-32 without interruption and then ask your players if they found anything unusual in these two segments. Do not expect any answers. The reason for your question is to make the players listen to the total sound of the ensemble. The correct answer would be: both segments--that is measures 1-16 and 17-32--are actually harmonicly identical.

To demonstrate this structual device, let the strings play measures 1-16 and a pianist at the same time, from the score, measures 17-32. Then let the strings continue measures 17-32 and the Quartet measures 1-16. This would be a rather intriguing demonstration, which should trigger in the minds of the players a new thinking about and a fresh approach to listening to music. They should become aware that music is something organized, a structure with a blueprint, which the composer planned and followed when he created the work.

After this demonstration, through which the students should recognize the structual relationship between the two initial segments, play the whole composition and tell the players that you are going to ask them if they found any traces of the initial statements in the rest of the composition and if they found any other elements that would seem to be part of the composer's blueprint. Actually, you hope to hear that measures 49-64 sound like a variation of the opening statement. Try to trick the Cellos and Contrabasses into finding this answer, for their part is indeed clearly a variant of the opening segment.

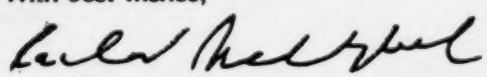
After the players have found out, or you have pointed out to them, that measures 49-64 are actually a varied restatement of the first 16 measures, there remain two sections in the ESPRESSIVO to be analyzed: measures 33-48 and 65 to the end.

Play measures 33-48, but before you play them, ask the players to try to find out what is different--strikingly different--about this segment, if they compare it with the preceding and the following segments, which have been identified as three different statements of the same chromatic "ground bass." The answer should be: 1) The Cellos and Contrabasses do not play, and the Violins and Violas play in a higher range than before; 2) Everybody plays all the time, without rests. The shifting of the structure into a higher range creates a strongly perceptible contrast with the preceding segment, and the constant pulsation in quarter notes generates an expressive intensity that is new.

On the other hand, there is an element that this section has in common with the preceding and the following sections: the chromaticism, which was the characteristic element in the other section, is strongly present in measures 33-48. Point out to the students that this is a device of the composer to create contrast while maintaining the continuity of the basic character of the work. (Variety within unity.)

In measures 65-74 the composition reaches its climax (the only fortissimo!) and from then on proceeds in a new 4/4 meter, in gradual retreat. This section can easily be recognized as a variation of the first 16 measures. In measure 75 the chromatic flow of the music reaches the final tonic, and thereafter no chromaticism is used.

With best wishes,



Vaclav Nelhybel

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ESPRESSIVO

OBJECTIVES

1) To become aware of the way a composer manipulates the elements of music—rhythm, melody, harmony, color, intensity—to achieve significant patterns and unity of style.

2) To demonstrate through performance smooth, sustained types of bowings—opposite in quality to crisp, articulated strokes.

3) To observe dynamic levels and demonstrate bow control by increasing the tonal strength (volume) gradually over many measures.

4) To become aware of structural devices such as "ground bass," chromaticism, meter and rhythm changes.

DIALOGUE DIGEST

As the composer and conductor of ESPRESSIVO, Nelhybel points out that two elements of the composition are obvious: 1) the title indicates that the general character of the work is expressive, and 2) the dynamic level increases and decreases gradually over many measures.

The double bar lines in the score also indicate there are five sections:

MUSIC Measures 1-16

The main musical idea or theme of the whole composition (Measures 1-16) is lyrical, expressive, with frequent unexpected chromaticism and interruptions by one measure rests in all instruments.

MUSIC Measures 17-32

The next segment (double bar again) has two new elements: quarter notes are played most of the time and the music flow is never interrupted by silence.

Observations from players:

Violins I - rhythm in steady quarter notes
Violins II - new melody
Violas - same pitches as in first section.
Celli or basses - same pitches as in first section.

The "ground bass" device can be demonstrated by having two different groups of players perform measures 1-16 and 17-32 simultaneously.

MUSIC Measures 33-48

(Next double bar) This segment provides an example of new ideas conceived by the composer to create variety. Celli and basses have nothing to play — ground bass is left out. The only element in common with the preceding section is chromaticism, an element which maintains the continuity and flow of the music.

MUSIC Measures 49-64

The ground bass is used again in measures 49-64. Violins I and II play with interruptions by silence; violas are featured with a new melody which leads to the climax of the composition in measures 65-67.

MUSIC Measures 65-74

Measures 65-74 are again a variant of the chromatic "ground bass," this time in $\frac{4}{4}$. Dynamic level recedes rapidly.

CODA

The final section, from measure 75 to the end, fades in the distance in a poetic, serene mood, without any chromaticism.

Nelhybel summarizes in the program:

"We have reached the end of our analysis. The players became aware of the function of their individual parts within the whole structure of the work. We examined, section by section, the mechanics of the underlying blueprint and identified the elements that were used in the make-up of the composition."

The elements identified by Nelhybel include:

1) Expressiveness of character throughout the whole work;

2) Chromaticism in the melodic design and in the vertical organization (harmony);

3) Deliberate use of rhythm: dotted half, quarter and eighth notes with interruptions by rests, or in steady pulsation;

4) Meter that changes from the pulsation in $\frac{3}{4}$ into $\frac{4}{4}$ at the very point of the climactic peak;

5) Dynamics that follow the structural outline in one uninterrupted flow, from the initial pianissimo to the climactic fortissimo and back to the pianissimo at the end;

6) The form: five segments carefully engineered to build the bold arch of mounting intensity, reaching the peak and receding into the tranquility of the coda;

7) Instrumentation that assigns specific functions to the individual instruments: violin I leads the whole sound structure; violin II and viola introduce the secondary melodic designs; cello and contrabass carry consistently the fundamental ground bass.

The interaction of all these elements was carefully manipulated with the purpose to control the structural design with consistency of style, while achieving a sufficient expressive variety in the composition.

Nelhybel concludes: "The performance of a composition closes the creative cycle, in which a creative impulse in the mind of a composer, registered on paper, deciphered by the conductor and communicated to the players, is finally born in sound and shared with the listeners."

SUMMARY OF MUSIC SEGMENTS

(A fitting segment of ESPRESSIVO is played under the title and the credits of the first program.)

Seg. 1 Measures 1-16—the main theme repeated throughout the composition.

Seg. 2 Measures 17-32—a) main theme in first violins; b) new theme in second violins; c) celli, basses and violas play the same pitch as in Seg. 1 using quarter notes instead of the dotted half as in Seg. 1.

Seg. 3 Measures 33-48—played by the violins and violas. The celli and basses have nothing to play. The chromaticism, characteristic element of the preceding sections, remains in the upper voices.

Seg. 4 Measures 49-64—the "ground bass" technique is used again. A new melody appears in the violas.

Seg. 5 Measures 65-67—dramatic climax of the composition—the fortissimo is reached. From this point the dynamic level gradually decreases.

The program closes with a performance of the entire ESPRESSIVO.

ESPRESSIVO

Activities

Pre-Program

Much of the students' learning about the music ideas and how they are organized is derived from playing and listening.

1) Play a composition, one which is primarily lyric in quality. At the end of the performance, let the students comment about the most important aspects of the piece. You may want to consider the following carefully:

   a) What are the important elements that give this composition the overall character or style? Discuss these features: expressive (legato) melodic lines; some harmonic inclinations appearing throughout the whole composition; the main theme, stated at the beginning—perhaps repeated in varied form—and restated in some form at the closing of the piece.

   b) What is the contrasting element: Attract the students' attention here to the secondary theme which usually appears in contrast to the main theme.

   c) Do the main and contrasting themes have anything in common? Consider here the expressiveness of the melodic line, harmonic features and rhythmic patterns.

2) Students might be asked about the types of bowing styles required to express the sounds conceived by the composer. Some things to keep in mind:

   a) Bowing is one of the most important devices in achieving character (stye) of music. Should a different kind of bowing be used while playing the contrasting elements?

   b) Give students an awareness of unison bowing—bowing in unison at a certain part of the bow (or whole bow) and using the same bowing style. Bowing patterns should be clearly understood.

3) Direct the attention of players to the tempo: are there any tempo changes; abrupt changes from Adagio to Allegro; stretching out of tempo (poco meno mosso or allargando); or temporary speeding up (poco or molto accelerando) of the basic tempo?

4) Meter is the flow of music—the beat or regular pulsation which denotes fixed patterns. Is there a change of pulsation in the contrasting section, or is it the same basic pulsation with subdivision of the basic unit, for example, sixteenth notes added to the basic eighth notes?

5) Ask students why the composer changes the meter. One reason is to introduce a contrasting feeling of the pulsation of a whole segment of the composition or only a brief change in order to achieve more intensity of the flow of music.

6) If the performed piece contains devices such as "ground bass," isolate the section and demonstrate these techniques.

Post-Program

The conductor interprets the music as the composer intended. The elements or materials of music which operate interdependently are translated into a meaningful tonal structure by the players. Draw charts or become aware of the materials of music. For example:

1) Tempo and its changes

   a) Measures 1-32 ♩ = 60

   b) Measures 33-48 Poco più mosso (How much faster)

c) Measures 49-60 Tempo I (means ♩ = 60 as in the beginning)

d) Measures 61-84 Poco meno mosso (How much slower)

e) Measures 85-92 Allargando al fine (How much slower and broader)

2) Structural dynamics

a) pp — p

b) mf — f

c) p

d) mf

e) p - diminuendo - molto pp at end

The tempo and dynamics determine to a great degree the character of the music and, in music for strings, the bowing.

3) Meter

a) $\frac{3}{4}$ — basic meter

b) $\frac{2}{4}$ — contrasting meter

c) $\frac{3}{4}$ — basic meter

d) $\frac{4}{4}$ — contrasting meter (stretched from 2 to 4)

e) $\frac{3}{4}$ — basic meter

4) Thematic layout

a) main theme

b) contrasting theme

c) main theme repeated in a varied form

d) main theme with some elements of the contrasting theme

e) main theme (elements of it) gradually leading into the conclusion of the composition.

5) Students should become aware of:

a) Harmonic progressions

b) Chromaticisms

c) Rests

d) Texture patterns (musical fabric): tutti close harmony; tutti wide spacing; violins and violas only; viola, celli, and basses only.

"Holes" in the texture: violin on E string with violas, celli and basses in low register; wide (soft or loud) four octave spread in all instruments, etc.

Suggested Supplementary Activities

1) Use the resources available in your library and sight read works appropriate to the level of the players—works that are primarily lyrical in quality. Help the students to recognize the elements of music and how the composer uses these in a specific work.

The examples of music below are in the "espressivo" style for junior high orchestras. Note that the music covers a wide spectrum of periods ranging from the Baroque to the Twentieth Century.

Nocturne - A Midsummer Night's Dream, Mendelssohn - Stone. Published by Boosey and Hawkes, Inc., 1955. (Full orchestra)

Romance in G, Beethoven - Matesky. Published by Chappel Music Co., 1968. (Full orchestra)

Suite No. 2 for orchestra (ABC22) by Vaclav Nelhybel. Published by J. Christopher Music Company, 1977.

Chamber Music for String Orchestra, Book II by Samuel Applebaum. Published by Belwin Mills Publishing Corporation, 1973.

Bratislava by J. Holesovsky. Published by Elkan-Vogel, 1961. (Full orchestra)

Legend (Tone Poem) by Merle J. Isaac. Published by Carl Fischer, 1941.

Reformation - Fourth movement from the Fifth Symphony, Op. 107, by Mendelssohn, arranged by Vernon F. Leidig. Published by Highland Music Company, 1973. (Full orchestra)

Salute to Bach, J. S. Bach-Gordon. Published by Edward Marks, 1969. (Full orchestra)

Allegretto Grazioso, Schubert-Gordon. Published by Shapiro Bernstein, 1961. (Full orchestra)

Conceto Bernardi by Giovanni Legrenzi (1626-1690), transcribed for Strings by Wesley Sontag. Published by Skidmore Music Co., Inc., 1957.

Bartok Suite, Bartok-Serly. Published by Southern Music Inc., 1953. (Full orchestra)

Pavanne, Ravel-Ployhar. Published by Wynn Music (Orind, California), 1976.

2) How can the students become aware of the similarities and/or differences between the style of the large periods in music? For example, how do Baroque dynamics differ from the Romantic or Impressionistic? Play music, live or recorded, representing the various periods and give the students an opportunity to discover the difference or similarities for themselves through listening.

Baroque dynamics are generally soft and loud—a favorite technique of juxtaposing a small group of players against a large group used in the concerto grosso. The Romantic composers were attracted to a more dramatic use of dynamics—gradual build-ups from soft to loud and back to soft again. The Impressionistic sounds were more muted and diminishing (diminuendo) at the cadence rather than ending with a dramatic forte. They were much less dramatic in all aspects. Twentieth Century dynamics run the whole gamut from the Baroque, Classical and Romantic concept to the most explicit use of dynamics ever known.

Lesson 2:

MARCATO

from

Music for Young Players and Singers

ABC Series No. 16

by

Vaclav Nelhybel

Published by J. Christopher Music Company (1977)

MUSIC FOR YOUNG PLAYERS AND SINGERS

ABC SERIES NO. 16

MARCATO

By Vaclav Nelhybel

Dear Director:

This letter contains some background information about the composition and suggestions about how to make the players aware of their function within the whole ensemble.

The title MARCATO describes the character of the music: dry, almost percussive. This means that the notes should be attached firmly and that there should be—except in Violins I in measures 37-44—some degree of separation between each note. Find out what kind of bowing suits your players best and maintain it throughout the composition. Consistent bowing is more important than the actual type of bowing that you are going to use.

The tempo indication--quarter note = 168--is only a suggestion. If possible, try to play the piece even faster.

The first four measures are an accumulative--one instrument enters after the other--percussive introduction, out of which emerges the whole theme, played by Violins II alone (the first time subito piano!). The introduction is repeated; Violin II begin to repeat the theme in mezzo forte, while Violins I join them playing the theme in canon. The theme should be played by both Violins in the same style. To help them achieve this uniformity of style, let Violins II start in measure 5, while Violins I start at the same time in their measure 7, so that both Violins play the same melody in fifths. The introduction - always in forte - is repeated a third time and then followed by the theme, played in the Violins, this time in forte. The Violas join the Violins in matching dynamics and with the same kind of firmness of bowing as that of the Violins. The Viola part is a free variant of the theme played by the Violins.

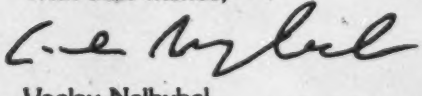
In measures 21-36 the theme is played unchanged, this time by Cellos and Contrabasses. Violins II follow in canon—with the open lower string sounding under the melody—while the Violas have the same function as in measures 6-20 namely to play a complementary melodic line derived from the theme. In the preceding section all parts were played with identical dynamics. In this section, however, the Cellos and Contrabasses play prominently in forte, whereas the Violas and Violins II play in mezzo forte.

Measures 37-47 are a contrasting section. Violins I introduce a somewhat contrasting "legato" melodic design, which can easily be recognized as originating in the main theme. Violins II, Violas, Cellos and Contrabasses participate in this structure - each of them differently - with segments that are also derived from the main theme.

In measures 47-55 the theme returns in all instruments, each of them playing its own version. This rather short but intense statement leads into the coda, i.e. measures 55 to the end.

The teaching element of this composition lies in the independence of all melodic lines, for it is this device that makes all instruments equally important. Uniformity in bowing is most important to bring out the Eastern European folk music character of the MARCATO.

With best wishes,



Vaclav Nelhybel

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MARCATO

OBJECTIVES

1) To become more aware of the function of elements in each individual part and the relationship of the parts to the whole composition.
2) To identify and perform articulated bowings -- crisp, forceful type of strokes.
3) To recognize canon as a structural device.
4) To acquire a greater sensitivity to dynamic contrasts.

DIALOGUE DIGEST

Nelhybel explains that certain elements of a composition are more obvious than others. In MARCATO, for example, the title indicates concisely that this is a composition with a marked, definite, decisive, striking character. Another clue is the time signature $\frac{4}{4}$ which never changes, suggesting a degree of steadiness and continuity in the music.

MUSIC Measures 1-4

The first four measures reflect these characteristics -- as if the composer alerts the listeners that "this is going to be an exciting story, driving relentlessly straight toward its climax" (measures 1-4).

The gradual accumulation of the four instrumental sections — violins 1, violins II, violas and celli — increases the intensity without raising the dynamic level. One pitch (D), one rhythm (eight notes) and one dynamic level (forte) are used.

MUSIC Measures 5-20

Section I (measures 5-20) is repeated three times. The accumulative technique is used again as the main structural device.

MUSIC Measures 21-36

Section II (measures 21-36) is structurally identical with Section I. The accumulative device (canon entries) is used again. This time the theme is played by the celli and basses (forte) and repeated in canon by violins II (measures 21-28). The violas play (mezzo forte) another melodic line derived from the main theme.

MUSIC Measures 37-46

Section III (measures 37-46) is a contrasting section. Nelhybel explains that the full strings play for the first time. New structural elements appear and the canon technique and accumulative device are left out. No instrument makes a direct statement of the theme. However, the contrasting character does not impair the continuity in the relentless foward drive of the music. The melodic material is quite conspicuously derived from the theme. The contrasting character of this section adds variety and unity to the music.

MUSIC Measures 47-55

Section IV starts in a fortissimo with the instruments entering in an accumulative pattern. The celli and basses play a modified version of the theme, while the other instruments play melodic designs derived from the theme.

MUSIC Measure 55-end

CODA (measure 55 to end) concludes with the final tonic. A number of devices are used to reach the climactic peak at the very last sound. Seven measures of the Coda are nothing but a carefully orchestrated final chord. The structural accumulation is done in a rhythmic canon — two half notes, four quarter notes, and all remaining eight notes in the following order: celli and basses, violas, violins II, violins I.

Nelhybel summarizes succinctly:

"Three elements stand out as vitally important factors for the successful realization of this score in sound:

1) Find the right tempo which generates the driving elements of this score. The tempo can be faster than indicated in the score. Do not slow down the tempo. A gradual accelerando toward the end is not necessary but possible.
2) Choose the right bowing and maintain it rigorously throughout the whole composition. (As a practice for the uniformity of bowing, let the violins I play measure 7-12, violins II measures 5-10 and celli and contrabasses measures 21-26. Let all these instruments play at the same time. Repeating this segment will help the individual players to determine the correct length of bow for the different lengths of notes. Practice in different dynamics.)
3) Control the dynamics most carefully in order not to reach a dynamic peak before the final section.

"Only a very few principles were used to control the structural design and consistency of style of this composition: device of accumulation, canon technique, and strict adherence to the theme as the only source for all melodic developments. We have also found that a great degree of variety was achieved without impairing the unity of the style. We have analyzed and evaluated the technical devices and their interaction, and we have tested their function in actual sound and found that the manipulation of all elements was well coordinated."

SUMMARY OF MUSIC SEGMENTS

Seg. 1 Measures 1-4 — Eighth notes played in one rhythm on one pitch. Order of entries: violins I, violins II, violas, celli.

Section I Measures 5-20. This segment is played three times: first by violins II (p); second by violins I and II (mf); third time by violins and violas (f).

In the first entry, violins II play the theme (p) which establishes the style of the whole composition.

Seg. 2a Measures 5-20 — Theme played by violins II.

Seg. 2b Measures 5-13 — Violins are joined by the violas playing a melodic line derived from the theme.

Section II Measures 21-36. This section is structurally identical with Section I.

Seg. 3 Measures 21-28 — The theme is played by the celli and basses (f) and repeated by violins II (mf) while the violas play a melodic line derived from the main theme.

Section III Measures 37-46. Full strings play for the first time. This is a contrasting section. New structural elements appear -- accumulation and canon are left out.

Seg. 4 Measures 37-41 — All instruments play the melodic material derived from the theme.

Section IV Measures 47-55. The dynamic peak, fortissimo is reached. Accumulative pattern is used again.

Seg. 5 Measures 47-55 — Celli and basses enter in measure 47 with a modified version of the theme; violins II enter in measure 48; violins I enter in measure 49.

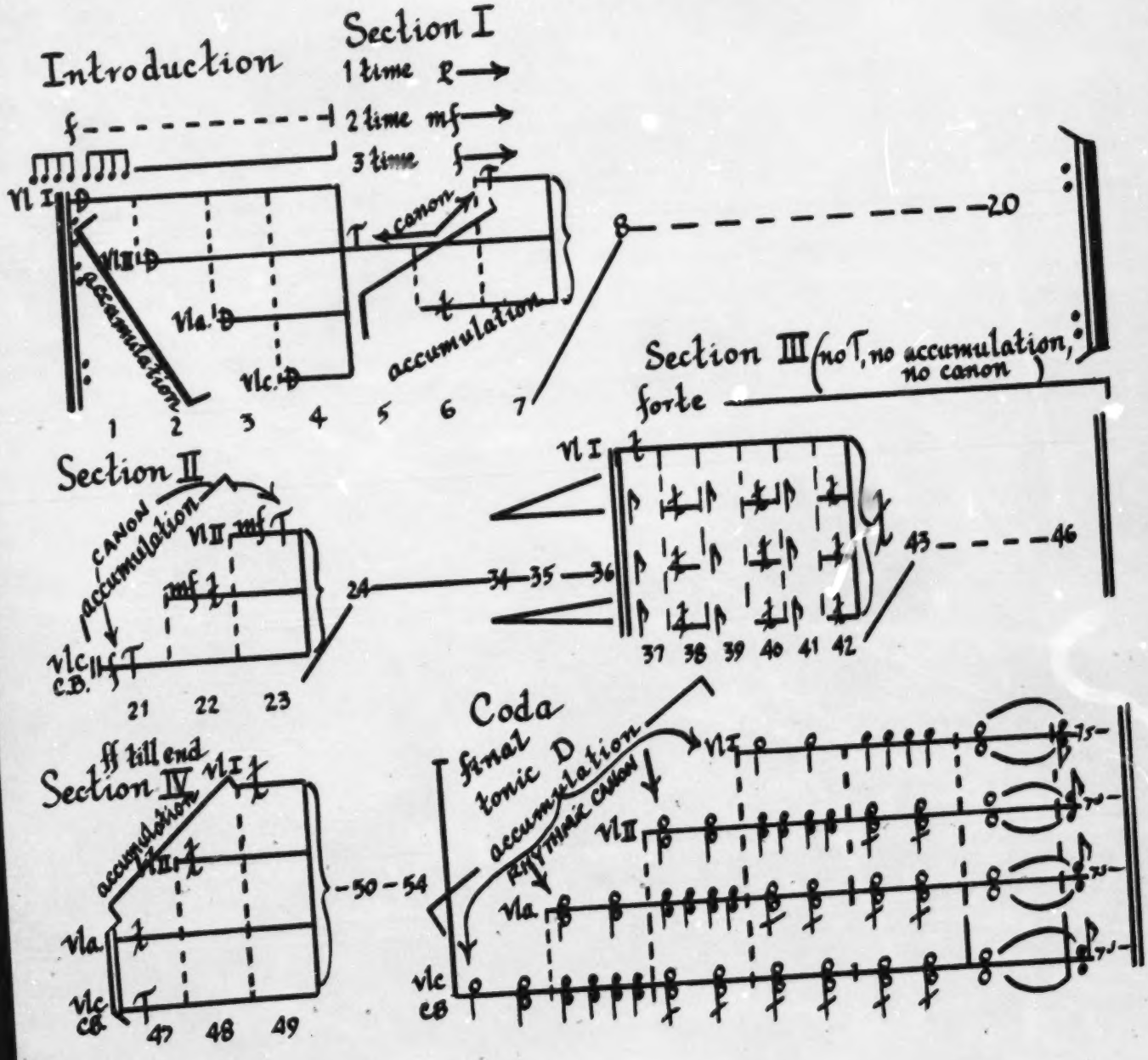
CODA Measures 55-end — The musical flow reaches the final tonic.

Seg. 6 Measures 55-61 — Structural accumulation in rhythmic canon -- two half notes, four quarter notes, and all remaining eight. Order of entries: celli and basses, violas, violins II, violins I.

The program closes with a performance of the entire composition.

MARCATO

Blue-Print



T = theme

t = melodic derivation of T

25

MARCATO

Activities

Pre-Program

1) Canonic imitation is used in many compositions, particularly contrapuntal works of earlier periods. "Three Blind Mice" is a circular canon. Most students know it as a round. Play it using staccato bowing and a gradual dynamic build-up.

2) Choose a composition with a canonic section adaptable to the students' abilities and play it.

3) Ask the players to identify:

   a) segments in which they play the main theme;

   b) segments in which only certain elements of the theme are used;

   c) segments in which there is no obvious relation to the themes.

4) In a canonic entrance, stress the importance of matching the dynamics with the instrumental group preceding the entrance.

5) In canonic imitation, stress the importance of using the same bowing as the preceding instrumental group.

Post-Program

1) Select a composition with canonic sections which contains staccato (articulated-on-the-string) bowings and study the score — key, meter, tempo, rhythmic patterns, bowing styles. Then, before playing the composition, play scales and arpeggios in the same key, meter and tempo using the characteristic rhythms and bowings of the composition chosen for rehearsal.

2) Play the composition -- matching the style of bowing as well as the part of bow used.

3) After performing the composition of your choice with canonic imitation, use points 3, 4 and 5 of the pre-program activities as a criteria for evaluating the performance.

4) Draw charts similar to the ones suggested in the post-program activities for ESPRESSIVO or use the "Composer's Blueprint" for MARCATO and compare the use of the elements: tempo, meter, dynamics, thematic layout, harmonic progressions, texture.

Suggested Supplementary Activity

Sight read selections appropriate to the level of the players that are percussive in quality — crisp, articulated, forceful types of sounds. Here are some examples of music in the MARCATO style:

Music for Orchestra by Vaclav Nelhybel. Published by Franco Columbo, Inc. (Belwin-Mills), 1967.

Passacaglia by Vaclav Nelhybel. Published by Franco Columbo, Inc. (Belwin-Mills), 1966.

Finale from the Fifth Symphony, Beethoven-Woodhouse. Published by Boosey and Hawkes, Inc., 1937. (full orchestra)

Voluntary for Strings, Purcell-Nelhybel. Published by J. Christopher Music Company, 1977.

Prologue, Hymn and Dance by Holesovsky. Published by Elkan-Vogel, 1965.

Slavonic Dance No. 3, Dvorak-Isaac. Published by Etling, 1974.

Youth Overture by Emma Lou Diemer. Published by Belwin-Mills Publishing Corporation, 1962.

Suite No. II from Water Music, Handel-Stone. Published by Oxford University Press, 1959.

Joyeuse Marche, Chabrier-Stone. Published by Oxford University Press, 1961.

Fireworks Music, Handel-Gordon. Published by Shapiro Berstein and Company, 1965.

Many works contain a variety of bowing styles -- smooth and articulated.

Grades lists of string and orchestra materials prepared by the American String Teachers Association can be ordered from Theodore Preser Company, Bryn Mawr, Pennsylvania 19010.

A Guide to Chamber Music: The String Quartet contains an annotated list titled "Sources of Information for String Teachers," and a list of "Study and Performance Material" with entries labeled according to level of difficulty. Order from Agency for Instructional Television, Box A, Bloomington, Indiana 47401 or Nebraska Department of Education, ITV Services, Box 94987, Lincoln, Nebraska 68509. (Cost is $1 a copy from NDE-ITV.)

Publications for Strings or Orchestra

by Vaclav Nelhybel

The ABC series, Music for Young Players and Singers, published by J. Christopher Music company, contains very interesting teaching and program selections composed by Vaclav Nelhybel specifically for elementary, junior and senior high school string ensembles. Each selection has a specific teaching purpose and is accompanied by a "Composer's Letter" which includes background information about the composition and suggestions about how to make the players aware of their function within the whole ensemble.

ABC 7 Prelude in C for strings and keyboard based on J.S. Bach's Well Tempered Clairer, Prelude I, J.S. Bach - V. Nelhybel. Easy string parts, first position, Level I. (1977)

ABC 8 Minuet and March for strings and keyboard, from LIttle Note Book for Anna Magdalena Bach - V. Nelhybel. Easy first position with interest in all parts. Level I. (1977)

ABC 14 Chaconne for Strings, Henry Purcell - V. Nelhybel. String parts in first position. Level I-II. (1977)

ABC 15 Voluntary for Strings, Henry Purcell - V. Nelhybel. Level II. (1977)

ABC 16 Marcato for Strings, V. Nelhybel. Easy string parts, first position. Level I-II. (1977)

ABC 17 Espressivo for Strings, V. Nelhybel. A good companion piece to the rhythmic Marcato. Level I-II. (1977)

ABC 18* Suite No. 1 for Orchestra, V. Nelhybel. (1977)

ABC 19* Suite No. 2 for Orchestra, V. Nelhybel. (1977)

ABC 20* Suite No. 3 for Flute, 2 Clarinets, Bells and Strings, V. Nelhybel. (1977)

ABC 21* Suite No. 4 for 2 Flutes (or oboes or violins), Guitar (or piano) and Strings, V. Nelhybel. (1977)

Suites 1 and 2 are symphonic in character, Suites 3 and 4 are lyrical. Level I-II.

ABC 22* Marcia Antiqua for Flute (or solo violin). Percussion and Strings, V. Nelhybel. Level I. (1977)

ABC 23 Triptych for an optional trumpet and strings, V. Nelhybel. Level I-II. (1977)

JCMC5 Surprise Variations for Strings, V. Nelhybel. Interesting parts for all strings. Easy keys, suitable ranges, interesting parts for all sections. Level II. (1976)

JCMC7 Polyphonic Variations for Trumpet and Strings, V. Nelhybel. This is a very interesting fugue full of material for developing string playing techniques. Level II-III.

Compositions marked * have a special, easy three-part setting of strings.

Works Available from Other Publishers

Danza. V. Nelhybel. Level III. (1971) Published by E. C. Kerby. Available from European American Music Distributor Corp.

Agitato. V. Nelhybel. Level III. (1978) Published by E. C. Kerby. Available from European American Music Distributor Corp.

Collections

Collections are more expensive than individual works; but many albums contain several selections of superb chamber music with a wide variety of musical styles designed for young string players, on all levels of performance. Start with a few albums from each series and build according to your budget.

In this listing, Level I indicates beginning string fundamentals (grades 3-6), Level II indicates intermediate (grades 6-9) and Level III advanced (grades 9-12). Level I-II or II-III indicates an in between level—a mature II and/or beginning III. Level II compentencies (the middle school or junior high string player) require skill in playing two octave scales, shifting, vibrato, more complex fingerings, and legato, staccato and spiccato bowings.

Antiqua

A series of Baroque and Classical music in practical editions from B. Schott's Sohne in Mainz, Germany. The music is all instrumental chamber and small orchestra works. Print quality is good and availability is excellent. In addition, prices are somewhat lower than the normal for imported publications. European American Music.

Concertino

An orchestra-music series, from B. Schott's Sohne. The more than 150 works range from pre-Baroque to mid-20th Century. Available in score and parts from European American Music.

Corona Series

Moseler edition, edited by Adolph Hoffmann, distributed by Magnamusic-Baton, Inc.

This is a large collection of "super chamber music for strings, and string and woodwind combinations which are sometimes interchangeable." The works span the late middle ages, Baroque, Classical, and Romantic periods.

Diletto Musicale

Doblinger's Diletto Musicale is a series of works spanning the pre-Baroque, Classical, and early Romantic periods. Among the high points of the series are the first forty-nine symphonies of Joseph Haydn. Many of the excellent chamber works require Level III proficiency. Some of the dance movements, like the Minuet and Trio, are suitable for mature Level II.

Represented by Associated Music Publishers, Inc., subsidiary of G. Schirmer, Inc.

Hortus Musicus, Nagels Musik-Archiv, The 19th Century

Series published by Bärenreiter-Verlag in Kassel, Germany. All three series are of the highest quality in music text. The first two concentrate on music of the Baroque and Classical periods, from keyboard solos to chamber music and instrumental concertos. The 19th Century has so far been limited to music of that period for keyboard instruments, chamber music, and solo and choral vocal work. All three series are growing at a respectable rate. Prices are generally high but the availability is excellent. Available from European American Music, and Magna-music-Baton.

Music for Young Players and Singers

A part of the ABC series, Music for Young Players and Singers, published by J. Christopher Music Company, includes a very interesting set of chamber music by Vaclav Nelhybel. The works are written for elementary and junior and senior high school students as training and program material. Each work is accompanied by a "Composer's Letter" in which Nelhybel answers possible questions the students may have about the composition. Suggestions are made about the performance and the compositional process to provide the player with a clearer understanding of the work.

ABC 7 Prelude in C, from Bach's The Well Tempered Clavier. Preludium I is an adaptation for string quartet or string orchestra with organ, piano, harpsichord, or synthesizer. The string parts are easy—all first position. Level I.

ABC 8 Menuet and March (from Anna Magdalena Bach's Little Notebook) for string quartet or string orchestra with keyboard—piano or harpsichord. Easy first position with melodic interest in all parts. Fun to play, this can be performed in several different ways—keyboard or synthesizer alone, strings with keyboard, strings alone, etc. Level I.

Collections (continued)

ABC 14 Chaconne by Purcell-Nelhybel for string quartet or string orchestra. String parts in first position. Level I-II.

ABC 16 Marcato by V. Nelhybel for string quartet or string orchestra. Very easy string parts, first position, lots of open strings, easy bowing patterns. Level I-II.

ABC 17 Espressivo by V. Nelhybel for string quartet or string orchestra. A good companion piece to the rhythmic Marcato. Here the players could work on all shades of dynamic expression. Level I-II.

ABC 18-20 Suite No. 1, Suite No. 2, and Suite No. 3 by V. Nelhybel can be performed as 1) violin duets, 2) viola duets, 3) violin-viola duets, 4) the three duet combinations with added cello, 5) string orchestra or double quartet with added bass, and 6) orchestra—strings with one flute, two clarinets, two trumpets, trombone (tuba), and percussion. This is published in orchestral form as a practical transition from ensemble to orchestral playing. Level I-II-III.

Organum

A series of Baroque and Classical music, vocal and instrumental works in practical editions from Kistner and Siegel and Co., Lippstadt. The third collection, numbered from 1 to 71 contains chamber works by Corelli, Buxtehude, Telemann, Philipp, Pachelbel, Leopold Mozart, Michael Haydn, Johann Christian Bach, etc. Sole agent for the U.S.A. is Concordia Publishing House. Level III.

The Polychordia String Library

A collection of string teaching material carefully edited and graded by James and Sebastian Brown. Most selections are suitable for quartet. Any combination of strings can be used with piano. Only a few selected volumes are listed here. Published by Stainer and Bell, Ltd.—Galaxy Music Corp.

Level I—Albums 7-16; 51-54; 67.

Level II-III—Albums 101-102; 104-105.

Level III—Albums 106; 152; 157-158; 201; 204.

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866 Third Avenue
New York, N. Y. 10022
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S. Eugene Bailey
Music Importer
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St. Louis, Missouri 63130
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Marks (Edward B.) Music Corporation
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